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STUDIES IN LONGFELLOW

OUTLINES FOR SCHOOLS
CONVERSATION CLASSES
AND HOME STUDIES

BY
W. C. GANNETT

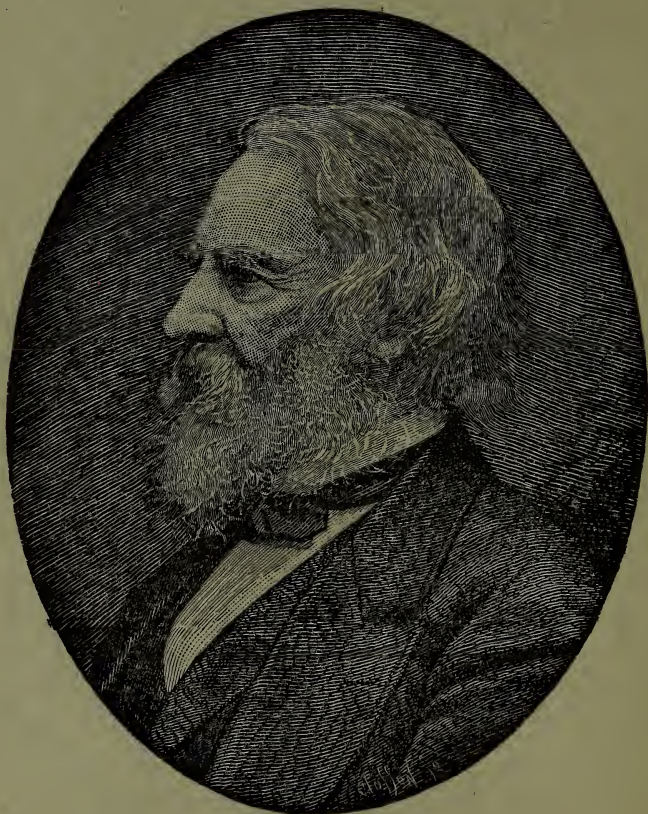
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Henry W. Longfellow

The Riverside Literature Series

STUDIES IN LONGFELLOW

OUTLINES FOR SCHOOLS, CONVERSATION
CLASSES, AND HOME STUDY

BY

W. C. GANNETT



HOUGHTON, MIFFLIN AND COMPANY

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THESE OUTLINES.

THIS is humble, almost mechanic, work, — cutting and losing a part of the gem in order to show it in shining sides. Yet such work gives a pleasure, and to others besides the worker. A dozen or twenty friends often plan to study together some favorite author. These "Outlines" are meant to help such circles in school, or in church, or in village, when they choose for their author LONGFELLOW. The outfit needed to use them is, —

(1.) A copy of Longfellow's "Poems" and of his "Christus," each in the "Household Edition." The page-references are all to that edition. No edition earlier than the latest of 1883 contains all the "poems." The volume called "Christus" contains the "Divine Tragedy," the "Golden Legend," and the two "New England Tragedies;" and the page-references to these dramas are given with their respective initials. (Houghton, Mifflin & Co., Boston. Each \$1.50.)

(2.) His prose-works are "Outre-Mer" and "Hyperion" (each, in paper, 15 cts.; bound, 40 cts.) and "Kav-anagh," which contains also the "Drift-Wood" essays (\$1.50). "Hyperion" is frequently referred to by page. The other two will be helpful, but not needful. (Houghton, Mifflin & Co.)

(3.) G. L. Austin's account is the best "Life" of

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Longfellow yet written. (Lee & Shepard, Boston. \$2.00.) W. S. Kennedy's scrap-book, called "H. W. Longfellow: Biography, Anecdote, Letters, Criticism," is cheaper and more easily obtained, and it is this which is constantly referred to in the Outlines as "Life." (D. Lothrop Co., Boston. \$1.25.) There is a third sketch, by F. H. Underwood. (Houghton, Mifflin & Co., Boston. \$1.50.)

The quarto Illustrated Longfellow, "New Subscription Edition," holds all of his prose and poetry, with a fine sketch of his life and writings, by O. B. Frothingham, and several hundred illustrations. It will give real aid as well as pleasure to a class that can afford a copy. Forty-five parts, each 50 cts. For class purposes the separate parts are better than bound volumes. (Houghton, Mifflin & Co.)

Helpful criticism will be found in the following articles: — E. C. Stedman, in the "Century" for October, 1883; this the best yet. — Henry Norman, in the "Living Age," No. 2015, for February 3, 1883. — W. D. Howells, in the "North American Review," vol. civ., for April, 1867. — O. B. Frothingham, in the "Atlantic" for June, 1882, and in the sketch just mentioned. — R. H. Stoddard, an illustrated article in "Scribner's Monthly," vol. xvii., for November, 1878, reprinted in "Homes and Haunts of our (Six) Elder Poets." (D. Appleton & Co., New York. \$5.00.) — G. E. Ellis, O. W. Holmes, and C. E. Norton, in "Tributes to Longfellow and Emerson" by the Massachusetts Historical Society. (The J. G. Cupples Co., 94 Boylston St., Boston. \$1.50.) Parts of this are in Kennedy's "Life." — The "Literary World" for February 26, 1881, a "Longfellow number," offers us many short articles about the Poet and his works

by different writers, and a valuable bibliography, — the latter reprinted in Kennedy's "Life." (1 Somerset St., Boston. 10 cts.) For further references see Poole's "Index," and the useful "Monthly Reference Lists" of the Providence Public Library for February, 1882. (10 cts.)

A few words about the study-class itself, and its methods. Home-reading, by all the members, of all the poems listed, in preparation for each meeting, will make the meetings far more interesting. Without such homework the study will count for very little good; with it, besides the immediate good, pleasant reading-paths may open in many directions from the poems outwards. At each meeting two or three short papers or prepared talks, with illustrative readings, might occupy one half the time; the other half should be secured, past betrayal, for general conversation. Experience shows that the careful study necessary for the papers will be recalled by each writer as the best thing in the whole course to him; so all should bravely and earnestly take a turn. But the success of a paper should be measured by its capacity of *making conversation*; for on the conversation, not on the papers, depends the chief enjoyment of the meetings. Still more, then, should all take part in this, each coming with full courage on, and a secret vow to say *something* every time. Short papers and general talk are the life, and long papers and long talkers are the death, of a class. Another duty for each — being another source of pleasure for all — is to read nobly whatever may be quoted from the Poet. It is a good plan to have a committee appointed to cast the papers and take general charge of the meetings; and it helps much to print at the beginning the full programme of writers, sub-

jects and dates. It is a good plan, too, for all, before beginning, to date in their Index each group of the Poems as published: the bibliography above referred to gives the dates.

Finally, through all the study and the conversation it should be remembered that criticism — which is not criticism unless it be individual and frank — is only a means to real appreciation and enjoyment of a noble author.

Similar but shorter outlines for the study of Holmes, Bryant and Whittier, the three in one pamphlet, are for sale at the office of Charles H. Kerr & Co., 175 Dearborn St., Chicago. Price, 10 cts.

October, 1883.

The preceding pages have been revised to date so far as they relate to prices and to the names and addresses of Publishers. Since the publication of these Outlines there have appeared the following books of interest to students of Longfellow.

Samuel Longfellow's "Life of Henry Wadsworth Longfellow. With extracts from his Journal and Correspondence." (Houghton, Mifflin & Co., Boston. 3 vols. \$6.00.)

E. C. Stedman's "Poets of America," containing the Century article referred to on page iv. (Houghton, Mifflin & Co. \$2.25.)

Longfellow's "Complete Poetical and Prose Works." New *Riverside Edition*, from new electrotype plates. In eleven volumes, crown 8vo. Volumes 1, 2. Prose Works. Volumes 3-8. Poetical Works. Volumes 9-11. Translation of Dante. (Houghton, Mifflin & Co. \$16.50. See page 47.)

June, 1887.

INDEX.

	PAGE
THESE OUTLINES: STUDY-HELPS AND METHODS	iii
I. THE MAN, HIS HOME, AND HIS FRIENDS.	
(1.) Cambridge	9
(2.) The Home	10
(3.) His Friends	11
(4.) Among his Books	13
(5.) His Travels	14
(6.) From Boyhood to Old Age	15
II. EVANGELINE.	
(1.) "In the Acadian Land:" and the Exile	17
(2.) Evangeline	18
(3.) Nature in the Poem and the Poet	19
III. HIAWATHA.	
(1.) Sources of the Poem	20
(2.) Hiawatha	20
(3.) Other Legends	21
IV. THE PURITANS. LONGFELLOW AS POET OF AMERICAN HISTORY.	
(1.) The Courtship of Miles Standish	22
(2.) John Endicott	23
(3.) Giles Corey	24
(4.) Short Poems of our History	25
V. MEDIÆVAL LEGENDS.	
(1.) The Golden Legend	26
(2.) Shorter Legends	29
VI. SEASIDE AND FIRESIDE.	
(1.) The Building of the Ship	30
(2.) The Hanging of the Crane	31
(3.) Kéramos	32
VII. GOD.	
(1.) The Presence in Nature	33
(2.) The Eternal Goodness in History and Life	33
(3.) The Over-Soul within the Soul	34

VIII. MAN.

PAGE

- | | |
|--|----|
| (1.) Character, — its Making | 35 |
| (2.) Heroes and Saints | 36 |
| (3.) The Christ | 37 |
| (4.) The Immortal Life | 38 |

IX. BROTHERHOOD.

- | | |
|---|----|
| (1.) With the Lowly and Oppressed | 39 |
| (2.) Peace on Earth | 39 |
| (3.) The Universal Church | 39 |

X. THE POET. HIS INSPIRATION AND HIS MINISTRY.

- | | |
|--|----|
| (1.) Longfellow as Poet Laureate | 41 |
| (2.) As Poet Welcome | 44 |
| (3.) As Poet Familiar | 45 |

STUDIES IN LONGFELLOW.

*"His gracious presence upon earth
Was as a fire upon a hearth ;
As pleasant songs, at morning sung,
The words that dropped from his sweet tongue
Strengthened our hearts ; or, heard at night,
Made all our slumbers soft and light.
Where is he ?"*

*"He has moved a little nearer
To the Master of all music,
To the Master of all singing !"*

I.

THE MAN, HIS HOME, AND HIS FRIENDS.

(1.) Cambridge.

*"The doors are all wide open ; at the gate
The blossomed lilacs counterfeit a blaze,
And seem to warm the air ; a dreamy haze
Hangs o'er the Brighton meadows like a fate,
And on their margin, with sea-tides elate,
The flooded Charles, as in the happier days,
Writes the last letter of his name."*

	PAGE		PAGE
TO THE RIVER CHARLES . . .	38	VILLAGE BLACKSMITH . . .	36
IT IS NOT ALWAYS MAY . . .	37	FROM MY ARM-CHAIR . . .	395
BRIDGE	85	IN CHURCHYARD AT CAMBRIDGE	214
THREE FRIENDS, IV., V. . .	364	HERONS OF ELMWOOD . . .	372
AFTERNOON IN FEBRUARY . .	87	ST. JOHN'S, CAMBRIDGE . . .	384

Conversation. — Can you find the College anywhere in the Poems? Why, — is there no poetry about that? (See *Hyperion*, 60.) To see Longfellow as Professor, look at *Life*, 42; and hear the Cambridge neighbors talk about him, in *Life*, 156, 243, — and 234. For Village Blacksmith, see *Life*, 192; and the story of the Arm-Chair in *Life*, 118, 247. Other glimpses of Charles River in *Hyperion*, 195–197, 294. Old Cambridge charmingly described in Lowell's "Fireside Travels," and in Holmes's "Poet at the Breakfast Table, p. 11. "Elmwood" is Lowell's home, not far from Longfellow's, on the way to Mount Auburn, that "City of the Dead" (364), towards which the "shadows pass" (p. 87).

(2.) The Home.

*"Once, ah, once within these walls,
One whom memory oft recalls,
The Father of his Country dwell."*

*"Grave Alice, and laughing Allegra,
And Edith with golden hair."*

	PAGE		PAGE
TO A CHILD	82	HAUNTED CHAMBER	228
CHILDREN	224	OLD CLOCK ON STAIRS, etc.	
CHILDREN'S HOUR	225		89, 321, 383
WEARINESS	228	FROM MY ARM-CHAIR	395
CASTLE-BUILDER	229	IRON PEN	396
TO-MORROW	321	MY CATHEDRAL	400
SHADOW	367	MOONLIGHT	409
FOOTSTEPS OF ANGELS	4	GOLDEN MILE-STONE	220
RESIGNATION	129	SONG	379
TWO ANGELS	215		

See also "AMONG HIS BOOKS," p. 13.

Conversation. — "The history of innumerable households" in so many of these Home poems! What wonder they made their writer a people's poet! Have you seen Read's picture of the three girls? Why are all

fathers and mothers, poets, — or are n't they: Home and Children as sources of poetry, in old time and new.

To watch Longfellow with children, see *Life*, 122–125, 173, 179, 191, 241; and then, on 310, read Whittier's verses called "The Poet and the Children." Footsteps of Angels refers to his young wife, who died but four years after their marriage; and in *Two Angels*, the "friend" was his neighbor, the poet Lowell, whose wife died on the night when a child was born to Longfellow. A, but not *the*, clock stands on his staircase-landing; for *the* clock, see *Life*, 71; the "ship" clock (383) is in his study; and listen to the other clocks in *Poems*, 299, 316, 408. The Iron Pen was given him at a garden-party of school-girls, who had come to visit his house. The romantic story of the old house has been often told, as in *Life*, 46–54; in "*Scribner's Monthly*" for Nov., 1878; by G. W. Curtis, in "*Homes of American Authors*;" and in Drake's "*Historic Fields and Mansions of Middlesex*," ch. 13. And now to call on the Poet in his home, read *Life*, 172–180. Let us seat ourselves in the study and look about: what poems, besides those named, are in any way suggested?

(3.) His Friends.

*"The noble three,
Who half my life were more than friends to me.
I most of all remember the divine
Something, that shone in them."*

	PAGE		PAGE
GLEAM OF THE SUNSHINE	78	THREE FRIENDS (Felton, Agassiz, Sumner)	364
OPEN WINDOW	132	HERONS OF ELMWOOD (Lowell)	216, 372
FIFTIETH BIRTHDAY (Agassiz)	224	IN CHURCHYARD AT T. (Irving)	380
NOEL (Agassiz)	323	THREE SILENCES (Whittier)	382
HAWTHORNE	319		
CHARLES SUMNER	358		

	PAGE		PAGE
WAPENTAKE (Tennyson) . . .	385	MEETING	229
BAYARD TAYLOR	394	MEMORIES	414
BURIAL OF POET (R. H. Dana)	401		
AUF WIEDERSEHEN (J. T. Fields)	405	ENDYMION	36
		FROM THE FRENCH	412
DEDICATION TO SEASIDE AND		THE LOVE-POEMS IN HIAWATHA,	
FIRESIDE	121	WAYSIDE INN, MICHAEL AN-	
FIRE OF DRIFTWOOD	129	GELO, etc.	
		PRELUDES AND INTERLUDES TO WAYSIDE INN,	232-316.

The story-tellers around the fireside are said to be, —

Squire, Lyman Howe ; *Student*, H. W. Wales ; *Sicilian*, Luigi Monti ; *Theologian*, Prof. Treadwell ; *Poet*, T. W. Parsons ; *Musician*, Ole Bull ; *Spanish Jew*, a Boston dealer in Oriental goods.

Conversation. — Longfellow's loveliness : see Lowell's "Fable for Critics," p. 142, and his "To H. W. L.;" Holmes's "To H. W. Longfellow;" and tributes of other fellow-poets. Crayon portraits of Sumner, Emerson, Hawthorne, Felton, and himself, all as young men, hang on his study-walls : trace what those five friends, those five young heads, have done to shape American literature and life ! For his early praise of Hawthorne, see Drift-Wood, 115, — a book-notice, which thenceforth bound the two classmates in close intimacy. A poet's two circles, — those whom he knows, and those who know him. He wrote many poems of friendship, many of sympathy, many of love ; but any "love-poems," save those in prose (*Hyperion*, Bk. III., IV.), or else translated ?

For the old Wayside Inn at Sudbury, and Longfellow's poetic lease of it for the imaginary brotherhood, see Drake's "Historic Fields and Mansions of Middlesex," ch. 19, and "Harper's Monthly," Sept., 1880 ; also, T. W. Parsons's opening poem in his "Old House at Sudbury." There was a real fireside circle there of some of these friends, but Ole Bull and the Jew and Longfellow himself were not of it.

(4.) Among His Books.

*"The love of learning, the sequestered nooks,
And all the sweet serenity of books."*

	PAGE		PAGE
DAY IS DONE	87	KEATS	366
WIND OVER CHIMNEY	320	ROBERT BURNS	397
TRAVELS BY FIRESIDE	359	DANTE	17, 91, 322, 435
TO OLD DANISH SONG-BOOK	88	MICHAEL ANGELO	368, 392, 415
OLIVER BASSELIN	217	HERMES TRISMEGISTUS	402
CHAUCEER	365	TRANSLATIONS	
SHAKESPEARE	365, 409		23, 93, 135, 387-394, 412
MILTON	365	MY BOOKS	414

Conversation. — What English poets were living, and what American authors were known, in 1833, when Longfellow published his first little book of poetry, — the *Coplas de Manrique*? Margaret Fuller called his early poems largely "exotic." "Longfellow's mission, — the binding back of America to the Old World taste and imagination. Our true rise of Poetry may be dated from his method of exciting an interest in it," — from a light beyond the sea. . . . "A good borrower." . . . "The world of books was to him the real world. If he had been banished from his library, his imagination would have been blind and deaf and silent." (E. C. Stedman.) Are there any great writers who are *not* "good borrowers"? Do you believe that that "banishment" would have so unmade our Poet?

For Longfellow's study-paths, see the Wayside Inn "student," p. 233, and the many sources of those Inn tales; also *Hyperion*, 87, 98, 296, and 37, 160, 247; also *Drift-Wood*; and his "Poets and Poetry of Europe," translated from ten different languages. If no more, at least look over his translation of Dante, with its wealth of Notes and Essays. What two great Old World poems,

besides the Dante, have been translated by American poets? What four other "collections" of poetry have been made by our elder poets? For Longfellow's special influence on American literature, and his "binding us back" to Germany (as Irving to England?), see *Life*, 33, 61, 261; Stedman's article in the "*Century*," Oct., 1883, p. 926; also, his two articles in "*Scribner's*," Aug. and Oct., 1881, on the Rise of Poetry in America. The other sense in which an Englishman wrote of Longfellow, as

"The bard whose sweet songs, more than aught beside,
Have bound two worlds together."

(5.) His Travels.

*"In fancy I can hear again
The Alpine torrent's roar,
The mule-bells on the hills of Spain,
The sea at Elsinore.*

*"I see the convent's gleaming wall
Rise from its groves of pine,
And towers of old cathedrals tall,
And castles by the Rhine."*

	PAGE		PAGE
CARILLON	76	CASTLES IN SPAIN	373
BELFRY OF BRUGES	77	TRAVELS BY THE FIRESIDE	359
NUREMBERG	79	CADENABBA	359
STRASBURG . . G. L. 7-10, 83-87		MONTÉ CASINO	360
BLACK FOREST . . G. L. 109-112		AMALFI	361
SWITZERLAND . . G. L. 150-160		FLORENCE . . 321, 368, 437, 458-9	
GENOA G. L. 166-172		VENICE	381
TO THE RIVER RHONE	382	ROME	449-456, 460-1

Conversation. — The best picture among these? Does Art seem to have attracted Longfellow? Nuremberg, a poem to illustrate, verse by verse, with photographs. Did the Poet find his own land so lovably picturesque? For ruins he had to take the stone walls of New England! (See. 142, 195, 246.) Does not the American

find more poetry than the European, in the historic and traditional? If yes, why? Books or travel, — which educates one the more? For other reminiscences of travel, see *Outre-Mer* (France, Spain, Italy), written after his first trip to Europe; and *Hyperion* (the Rhine, Tyrol, Switzerland), written after his second; and the Swedish village-scenes in the *Notes to Poems*, p. 472. "A good thing when a romance (*Hyperion*) has a permanent place among the guide-books." (T. W. Higginson.)

(6.) From Boyhood to Old Age.

*"But to act, that each to-morrow
Find us farther than to-day."*

*"Not the sun that used to be,
Not the tides that used to run!"*

	PAGE		PAGE
MY LOST YOUTH	219	AFTERMATH	231
ROPEWALK	220	PALINGENESIS	317
KÉRAMOS (first and last stanzas)	368	BRIDGE OF CLOUD	318
PARKER CLEAVELAND (College)	381	WIND OVER CHIMNEY	320
PRELUDE TO VOICES OF NIGHT	1	DIVINA COMMEDIA (I.-V.)	322
PSALM OF LIFE	2	MORITURI SALUTAMUS	354
LIGHT OF STARS	3	HARVEST MOON	382
RAINY DAY	37	HOLIDAYS	385
BUILDERS	130	ULTIMA THULE (Dedication)	394
LADDER OF ST. AUGUSTINE	212	ELEGIAC	398
SOMETHING LEFT UNDONE	227	PERSONAL POEMS	413-4
WEARINESS	228		
CHANGED	229	His Last Words, Prophecies !	415, 411

See also "THE HOME," p. 10, above; and "THE POET," p. 41 below.

Conversation. — Should you call him self-revealing, or self-hiding, in his poems? "A man of deep reserves." (C. E. Norton.) "The hospitality (in his poems) that invites the whole world home is exquisitely proud and shy." (W. D. Howells.) Yet if you knew nothing of

his nature or his literary life, what could you read of each in his works? And what in his face? (See Life, 148.) In the poems, what inward struggles or temptations do you trace? "Not man *and* poet, but a poetical man." (O. B. Frothingham.) "Beautiful and ample as the expression of himself was, it fell far short of the truth. The man was more and better than the poet." For other hints about his early inner life, see *Hyperion*, Bk. I., ch. 1, 3, 7, 8; Bk. II., ch. 10; Bk. III.; Bk. IV., ch. 8, 9; and the mottoes prefixed to *Hyperion* (378) and *Kavanagh*. *Hyperion* is in some degree based on fact: "Paul Flemming" is a shadow of the Poet himself; the first chapter refers to his young wife, who died when they were abroad; and "Mary Ashburton" is the lady whom he afterwards married. The translation of Dante was the work into which he bore his second great sorrow, *her* death; and in the passionate series of Dante's sonnets (p. 322), which made his preludes to the three parts of the poem, do we not hear an exquisite undertone as if from his own experience? ("My burden," "agonies," "she stands before thee," "benedictions.") For a word about this sorrow, "ever abiding, but veiled," and the still "sweeter manhood" born of it, see Life, 56, and Lowell's "To H. W. L.," and perhaps *Palingenesis* and *Bridge of Cloud*, 317-8. Serenity as a sign of strength: is it always that? Is it mainly the fruit of temperament or of victory? When does one begin to feel the "change" in sun and tide? Do poets (compare Wordsworth, Holmes, Whittier) feel it more and earlier than others?

For old Portland, see Life, 19-24. For his first boy-poem in print, see Life, 254. Other boy-poems are printed in Life, 335-352. These and the "Earlier

Poems" as published (Poems, p. 6) are largely about Nature, and sound like Bryant. The Prelude to Voices of the Night (p. 1) seems to mark a real change and deepening of his poetic consciousness, — "The land of Song *within* thee lies," — which gave us a new poet. For personal origin of Psalm of Life, see Life, 181. For origin of Morituri Salutamus, see Life, 107. Stedman calls the poem "a model of its kind;" C. C. Everett says, "Perhaps the grandest hymn to Age ever written." Do you like it so well as they? With Loss and Gain, p. 413, compare Whittier's "My Triumph." Note the glad prophecy with which both of his last two poems close! (Pp. 415, 411.)

Can you catch the echoes of his prose in his verse? e. g., with Prelude, p. 1, compare Hyperion, 78; with Psalm of Life, and Wind over Chimney, compare Hyperion, 84-86; and Hyperion, 158, with Michael Angelo, p. 467.

Can you find the lines chosen above as motto for our Poet, — "His gracious presence," etc.? Would you have chosen those lines for motto, or four verses on p. 87; or the passage on pp. 154-5; or nine lines on p. 233; or sixteen on p. 234; or six on pp. 380-1; or four in G. L. 76, or nine in G. L. 183-4; or still others? How many of these unconscious self-portraits there are!

II.

EVANGELINE.

(1.) "In the Acadian Land:" and the Exile.

FIRST PART (p. 95).

Conversation. — Which is the prettiest of these village-scenes, — indoors, and out-of-doors? Was Acadian

life really so idyllic, and Puritan life comparatively tragic, do you suppose? If yes, what made the difference? Facts and a poet, — is all the beauty which he sees, in the facts? Was there any possible justification for the English atrocity?

For the story, see Bancroft's "United States," 1883 edit., vol. ii., 425-434. For the origin of the poem, see Life, 73. For Acadie, see C. D. Warner's "Baddeck." The poem is published in a pamphlet, with notes, as "Riverside Literature Series," No. 1. (Houghton, Mifflin & Co., Boston. 15 cts.)

The hexameter in English verse, — why so little used? Where else does Longfellow use it? Who besides him has used it? May not that canto of "Frithiof's Saga," translated in Drift-Wood, p. 74, have suggested the Evangeline hexameters to him? Does it fit well this theme? "The tranquil current of these brimming, slow-moving, soul-satisfying lines." Its "mournfully rolling cadence." See p. 410; and what Lowell says about it in "Fable for Critics," 142; and Stedman's article in the "Century," Oct., 1883, p. 931.

(2.) Evangeline.

SECOND PART (p. 107).

"When she had passed, it seemed like the ceasing of exquisite music."

*"Sat by some nameless grave, and thought that perhaps in its bosom
He was already at rest, and she longed to slumber beside him."*

Conversation. — Is the poem chiefly a character, a story, or a series of beautiful pictures, to you? Should you call it an epic, an idyl, or a tragedy? Is the maiden herself, as a character, strongly outlined? Does she recall any of Shakespeare's heroines? Can you see her face, — does the poet show it? Boughton's picture, and Faed's, — which do you like best? Darley's illustra-

tions. Suppose you name the ten parts of the poem ; and in each part choose your lines for a picture of Evangeline. Try to analyze the charm of the poem : why its universal popularity ? (e. g., six German translations, three French, three Swedish, three Portuguese.) “Evangeline, his master-piece among the longer poems,” says Dr. Holmes ; and Howells adds, “if not the best poem of our age :” say you so ? It is said to have been Longfellow’s own favorite among his poems. Which lines most cling to your memory, and what passages do you love best ? Compare with it Goethe’s “Hermann and Dorothea,” and Clough’s “Bothie of Toper-na-Fuosich,” — the former perhaps inspiring, the latter inspired by, Evangeline.

(3.) Nature in the Poem and the Poet.

Conversation. — The finest landscapes in the whole poem ? Can you tell which Longfellow had seen, from those which he knew by books ? Had he seen *any* of them ? Is “word-painting” chiefly the effect of sight, or of imagination ? Does he picture Nature vividly ? Does he give its *expression* or its *impression* ? Does he love Nature for itself, or for what it symbolizes to him ? (See *Hyperion*, 28, 163 ; also *Life*, 65, 178, 192, 265.) What moves him most in Nature, — sky, sea, mountains, forests, or fields ? And what aspect does he most feel, — its gladness, beauty, peace, or strength ? Are not his *genre* pictures (see also Miles Standish) much finer than his landscapes, — and why ? Is it the noblest use of landscape in art to treat it as background to human figures ? Is Nature apt to intensify, or to change, your mood ? (See p. 114, and Kavanagh, ch. 1.) For other pictures of the seasons (p. 98) see 5–7, 91, 382 ; Kavanagh, 67, 102, 133, 167 ; and *Hyperion*, 91, 195.

III.

HIAWATHA.

*"Legends and traditions,
With the odors of the forest,
With the dew and damp of meadows,
With the curling smoke of wigwams,
With the rushing of great rivers."*

(1.) Sources of the Poem.

	PAGE		PAGE
INTRODUCTION	141	PEACE-PIPE (I.)	142

Conversation. — Sketch the Civilizer and Saviour myths in various races, — Osiris, Hercules, the Christ, etc. For Hiawatha as confounded with the Hero-God of Light, — "the fundamental myth" of many Indian tribes, — see Brinton's "American Hero-Myths," or ch. 6 of his "Myths of the New World." For the Iroquois Hiawatha as the half-historic founder of the Five Nations' Confederacy, see Schoolcraft's "Hiawatha Legends," p. 188 (J. B. Lippincott & Co., Philadelphia); or, better, Hale's "Lawgiver of the Stone Age," in "Proceedings of Amer. Assoc. for Adv. of Science," vol. xxx., 1881. For the little Indian Pipe-Stone Quarry in Minnesota, see "American Naturalist," July, 1883. For a general survey of Indians and their life, see Bancroft's "United States," 1883 edit., vol. ii., 86-136; also Parkman's "Jesuits in North America," pp. xix.-lxxxix.

(2.) Hiawatha.

CHILDHOOD (III.)	146		
FATHER AND SON (IV.)	149		
<i>His Gifts to Men.</i>	PAGE	<i>Minnehaha.</i>	PAGE
THE CORN-FIELDS (V., XIII.)	151, 170	MEETING (IV. end)	151
SAILING (VII.)	156	WOONG (X.)	162
FISHING (VIII.)	157	WEDDING FEAST (XI.)	164
HEALING (IX., XV.)	159, 174	THE GHOSTS (XIX.)	183
PICTURE-WRITING (XIV.) . . .	172	THE FAMINE (XX.)	185
THE WHITE MAN'S FOOT (XXI.)	186		
DEPARTURE (XXII.)	189		

Conversation. — What legends in other faiths akin to some of these? For the Indian sources of these poems, see Schoolcraft's "Hiawatha Legends," first published in 1839 as "Algie Researches:" why did nobody read "Algie Researches," and everybody read Hiawatha? (See Life, 84-7.) Ideal and real Indians. Longfellow's Indian "none the less typical because idealized:" can that be true? Our "Indian Problem." A nineteenth-century joke, — "The only good Indian is a dead Indian!" See Mrs. H. H. Jackson's "Century of Dishonor." Read Longfellow's *Revenge of Rain-in-the-Face*, p. 375. The Falls of Minnehaha are on a tiny stream near the Mississippi River, between St. Paul and Minneapolis.

(3.) Other Legends.

	PAGE		PAGE
THE FOUR WINDS (II.) . . .	144	PAU-PUK-KEEWIS (XVI.) . . .	176
HIAWATHA'S FRIENDS		HUNTING OF PAU-PUK-KEEWIS	
(VI., XV., XVIII.)	154, 174, 182	(XVII.)	178
SON OF THE EVENING STAR			
(XII.)	167		

Conversation. — Which three poems do you enjoy most in the whole series? For Longfellow's other Indian poems, see pp. 10, 85, 116, 288, 375. Compare Bryant's and Whittier's Indian work: which of the three poets is the most successful with the theme? Is Hiawatha a great poem? "The poet's masterpiece," say O. B. Frothingham and English Mr. Trollope; "An example of poetic power misapplied, — a weakening influence on American literature," says H. Norman: and now what say you? What makes its fascination? Longfellow's own fourfold answer in the Introduction. As to theme, parallelisms, and metre, compare the Finnish "Kalevala." (See Life, 87-90.) "This monotonous time-beat," is

it not well fitted for telling these primitive legends? Indian, Norse, and Greek mythology, — try to characterize each in a few words. Yesterday's religion, — to-day's poetry: is that a law? What, then, of to-day's religion? As poetry thus increases, does religion fade, or freshen?

 IV.

THE PURITANS.

LONGFELLOW AS POET OF AMERICAN HISTORY.

(1.) **The Courtship of Miles Standish** (p. 191).

*“ Archly the maiden smiled, and, with eyes overrunning with laughter,
Said, in a tremulous voice, ‘ Why don’t you speak for yourself, John ? ’ ”*

Conversation. — Puritans and Indians. Early relations with the Indians: are we as just to them as the forefathers were? *Were* the Pilgrims “ Puritans ”? The difference? (See Bacon’s “ Genesis of the New England Churches.”) Compare with *Evangeline*: which is the stronger poem? which the more interesting maiden? What think you of Priscilla’s application of the Captain’s adage? For another colonial maiden, and her square-built courtship, read *Elizabeth*, p. 299. So Longfellow wrote our three poems of old-time love, — French, Pilgrim, and Quaker. Our Poet himself was one of the results of Priscilla’s question, seven generations afterwards; and the best blood of the other, the Puritan, colony also ran in him. If of a New England family, you almost certainly have “ Mayflower ” blood in you: have you ever traced up the stream? Explain the Plymouth scenes, — the meeting-house,

psalm-book, terrible winter, graves on the hill, Indian challenge, the Elder, the Captain, John Alden, his bull, a Pilgrim's home, etc. (See Banvard's "Plymouth and the Pilgrims;" Drake's "Nooks and Corners of the New England Coast," ch. 17, 18.) Boughton's pictures of Pilgrim life, — "Priscilla," "Return of the Mayflower," "On the Way to Meeting." This poem is published in "Riverside Literature Series" in two forms, — as No. 2, with notes; as No. 3, cut and arranged for private theatricals: each 15 cts.

(2.) **John Endicott** (N. E. T., p. 5).

"Scourged in three towns!"

*"The pointed gable and the pent-house door,
The meeting-house with leaden-latticed panes,
The narrow thoroughfares, the crooked lanes."*

Conversation. — Puritans and Quakers. Was the Quaker spirit praiseworthy? The view then, and the view now. State the case, as well as you can, for each party. The lesson from this conflict of consciences. The tenderness-in-sternness of the Puritan. Do you not feel sympathy with Endicott as well as reverence for the Quakers? Compare Whittier's poems on the same theme, "Cassandra Southwick," "In the Old South Church," "The King's Missive," etc. See Hallowell's "Quaker Invasion of Massachusetts;" and for a general sketch of the Quaker history and doctrines, see Bancroft's "United States," 1883 edition, vol. i. 528-51.

(3.) **Giles Corey** (N. E. T., p. 99).

*"The common madness of the time,
When, in all lands that lie within the sound
Of Sabbath bells, a Witch was burned or drowned."*

Conversation. — Puritans and Witches. The origin of the belief in witches ; its connection with the Bible and with modern Spiritualism. State the case for the Puritans : the witches, victims of the Puritans, — and the Puritans, "victims of their own times." Did the "witches" themselves believe in witchcraft? Suppose you had lived in the seventeenth century, would you not, on the whole, have chosen to be a Puritan? and if so, would you not have believed in witches? and if so, what would you have said in Salem in 1692? The lesson of this tragedy. (See Lecky's "Rationalism in Europe," ch. 1.; Lowell's "Among My Books;" Upham's "Salem Witchcraft.") Compare Whittier's poems, "Prophecy of Samuel Sewall," "Witch's Daughter," etc. Was it worth while to write these two tragedies? See the Poet's motives hinted in his Prologues. As dramas, are they successful?

The Puritan element in American life, — its good and its harm ; its prose and its poetry ; its earnestness and its quaintness. (See Lowell's essay "New England Two Centuries ago" in "Among my Books.") Compare Longfellow's three pictures of Puritan life — its sunshine and its gloom — with Hawthorne's pictures of the same life. An article on "The Puritan Element in Longfellow," in "Living Age," No. 2002.

(4.) Short Poems of our History.

*" Our hearts, our hopes, are all with thee !
Our hearts, our hopes, our prayers, our tears,
Our faith triumphant o'er our fears,
Are all with thee, — are all with thee ! "*

	PAGE		PAGE
SKELETON IN ARMOR	25	WARNING	44
BARON OF ST. CASTINE	288	CUMBERLAND	226
RHYME OF SIR CHRISTOPHER	314	CHRISTMAS BELLS	319
ELIOT'S OAK	381	KILLED AT THE FORD	321
LADY WENTWORTH	283	NAMELESS GRAVE	367
BALLAD OF FRENCH FLEET	376	DECORATION DAY	408
PAUL REVERE'S RIDE	235	REVENGE OF RAIN-IN-THE-FACE	375
TO DRIVING CLOUD	85	BOSTON	383
SLAVE IN DISMAL SWAMP	42	PRESIDENT GARFIELD	408
SLAVE SINGING	42		
QUADROON GIRL	43	BUILDING OF SHIP (close)	126

Conversation. — What makes a nation's history romantic? Is ours rich, or poor, in themes for poets? For Longfellow's own answer, see Drift-Wood, 120. Compare Longfellow, Lowell, and Whittier, as poets of our history. Longfellow's "playful freedom with dates and facts" (G. E. Ellis): can you point to any instances? His poems of Anti-Slavery, — so strong, but why so few, and all so early? Was it from a love of Peace, stronger than a hatred of Oppression? Which ought to have been the stronger? Does Charles Sumner's life-long friendship guarantee the poet right in this matter? Patriotism and Culture: the more cosmopolitan, the less patriotic, — is that a rule? "His intense nationality;" "He seemed to foreigners the American Laureate;" "He is now said to have been the least national of our poets." Not national, but simply human: — which judgment is right? For his own thought about "nationality and universality in literature," see Poems,

p. 313 ; and Kavanagh, pp. 117-20 ; and "North American Review," xxxiv. 69-78.

For origin of Skeleton in Armor, see Life, 237, 182, 235. See how different the "Voyage to Vinland" becomes in Lowell's Poems. For Norsemen in America, see Bryant's "United States," vol. i. 35-63 ; or Anderson's "America not Discovered by Columbus." Has Enceladus, p. 226, any under-meaning, like the Warning? Had Paul Revere's Ride, written in Jan., 1861, an under-thought? For the Ride, see Frothingham's "Siege of Boston," pp. 51-59 ; and compare other famous Rides, — "Sheridan's Ride," by Buchanan Read, and Browning's "How they Brought the Good News from Ghent to Aix ;" and see p. 377. For Nameless Grave, see Life, 222 ; and for the Garfield sonnet, Life, 152. The close of Building of Ship came to Longfellow while he and Sumner were talking together during the excitement over the Fugitive Slave Law. Compare it with Horace, Bk. I., Ode XIV. ; also Holmes's "Old Ironsides."

V.

MEDIÆVAL LEGENDS.

(1.) The Golden Legend.

*" O beauty of holiness,
Of self-forgetfulness, of lowliness !
The deed divine
Is written in characters of gold,
That never shall grow old."*

The poem might be cut, arranged, and cast for an evening's dramatic reading, with pauses between the parts to explain historical allusions and to enjoy the

similes, — some of them little poems in themselves: such allusions as will be found on pages 18, 27, 32, 38, 42, 44, 49, 85, 114, 133, 138, 150, 154, 161, 171, 173, 174, 177, 179, 180, 192; such similes as those on pages 30, 31, 62, 70, 71, 73, 76, 109, 110, 113, 121, 123, 124, 127, 153, 159, 165, 166, 168, 169, 193.

Or another way: Let some one sketch the legend and its sources; another tell how miracle-plays rose and grew into our modern drama, and describe the Passion Play at Ober-Ammergau; another speak of the great Schools of the 11–14th centuries; another read a little paper on the Lucifers of literature; another be ready with views of Strasburg Cathedral and Holbein's "Dance of Death," and of convent scenes: and illustrate all by readings from Longfellow: thus using the poem as a series of pictures of mediæval life, *e. g.*, —

	PAGE		PAGE
Cathedral	7, 74, 83-7	Refectory	129
Confessional	55	The Penitent	126
Preaching	81	Jolly Friars	129-40
Miracle-Play	89	Nunnery	141
Madonna	164, 188	Castle	25, 30
Relics, Images	108, 164, 188	Minnesinger and Crusader	
Pilgrims	160		30, 75-8, 142-6, 194
Dance of Death	150-4	Scholastics	173
Convent Life:—		Physicians	17, 28, 176
Cellar	112	Reformers, — Luther, p. ix. of	
Scriptorium	118	"Second Interlude."	
Cloisters	121		

Conversation. — Is Elsie a real girl to you? Elsie's motive, — did it differ in any way from Evangeline's? Notice how much alike in substance, and even in form, the two poems are, in spite of all differences. The meaning of the Legend? (pp. 197–204.) Which of the two poems best illustrates lines 16, 17, of Evangeline? Why? Which do you enjoy the more on the first

reading? Which one keeps growing on you at the third? The Christ (p. 89), Elsie, and her parents, as types of self-sacrifice: its all-conquering power. What is the secret in all "vicarious atonements"? and what its connection with the other secret of self-sacrifice, in Matt. xxiii. 12? Do you rank the Legend high as a drama? Compare it with Goethe's "Faust."

The shadow of Death that seems to haunt the poem and the Middle Ages (*e. g.*, see p. 150), — whence came it? The all-pervading mediæval belief in the Devil, — whence came that, and what came of it? Compare Milton's and Goethe's Satans with Longfellow's. The last, "the least devilish Devil ever conceived:" *could* our Longfellow have drawn a worse one? Is the Devil handsome, or ugly? Is the Devil dead? Yesterday's horror, — to-day's joke. Is Lucifer's argument (p. 64) the argument by which hunters justify their sport? Why not miracle-plays now, if then? and in New York, if in Ober-Ammergau? If miracle-carols, why not miracle-plays, at Christmas? For a fine prose-setting to Longfellow's miracle-play read the Christmas chapter in Symonds's "Sketches in Southern Europe," vol. i.

What is Longfellow's thought in linking the Divine Tragedy, the Golden Legend, and the New England Tragedies together into Christus, a Mystery? Do the Introitus and Interludes explain it? Does not the Finale? The thought in an early form dates back in his Journal to 1841. Who was the Abbot Joachim of the first Interlude (p. 153), and how much truth is there in his idea of "Three Ages"? (See Neander's "Church History," vol. iv. 220-232; or Milman's "Latin Christianity," vii. 29.) Roman Catholicism and Puritanism, — which appears to the better advantage in

Christus? Is each fairly represented? Suggest a fourth poem to represent to-day's religion and complete the Christus. Would Lowell's "Cathedral" answer? But would not the "Finale" still be that which Longfellow has written? (N. E. T., pp. 184-6.)

(2.) Shorter Legends.

*"Old legends of the monkish page,
Traditions of the saint and sage,
Tales that have the rime of age,
And chronicles of eld."*

	PAGE		PAGE
SAGA OF KING OLAF:—		TORQUEMADA	264
I. CHALLENGE OF THOR	246	KAMBALU	275
II. OLAF'S RETURN	247	COBBLER OF HAGENAU	277
V. SKERRY OF SHRIEKS	249	LEGEND BEAUTIFUL	286
VI. WRAITH OF ODIN	250	CHARLEMAGNE	294
IX. THANGBRAND THE PRIEST	253	EMMA AND EGINHARD	295
XII. OLAF'S CHRISTMAS	255	MONK OF CASAL-MAGGIORE	304
XIII., XIV. LONG SERPENT	256, 257	SCANDERBEG	309
XXI. OLAF'S DEATH-DRINK	262	"IN MEDIÆVAL ROME"	357
XXII. NUN OF NIDAROS	262	DUTCH PICTURE	373
TEGNÉR'S DRAPA	133	LEAP OF ROUSHAN BEG	377
SKELETON IN ARMOR	25	CHILDREN'S CRUSADE	406
NORMAN BARON	80	MONK FELIX G. L.	32
KING WITLAF'S DRINKING-HORN	132	CHRIST AND SULTAN'S DAUGH- TER G. L.	38
FALCON OF SER FEDERIGO	237		
KING ROBERT OF SICILY	243		

Conversation.— Does Longfellow know the art of story-telling? Has he written true "ballads"? What is a "ballad"? What makes it so difficult for a modern poet to write one? The most spirited of these stories? Compare the "Wayside Inn" series with Boccaccio's "Decameron," Chaucer's "Canterbury Tales," Morris's "Earthly Paradise."

Olaf's Saga: its source the old Icelandic "Heimskringla," for which see Laing's "Sea-Kings of Norway." Are the metres adapted to the action in the different

ballads? Compare the "Frithiof's Saga" in Drift-Wood, p. 53: may not that poem — its theme and its different metres — have suggested to Longfellow his? Compare this spread of Christianity in northern Europe with the spread of Mahommedanism in northern Africa. (See Neander's "Church History," vol. iii. 293–307; and Milman's "Latin Christianity," vol. ii. 150–171.)

"Force rules the world still," — "The law of force is dead:" which is right, Thor or Tegnér? With Tegnér's Drapa compare Matthew Arnold's "Balder Dead;" and read the story in Cox's "Romances of the Middle Ages," p. 374. For King Robert of Sicily, see Life, 92, 183; and compare Browning's "Boy and Angel."

VI.

SEASIDE AND FIRESIDE

(1.) The Building of the Ship (p. 122).

*" Silent, majestic and slow,
The white ships haunt it to and fro."*

*" My soul is full of longing
For the secret of the sea,
And the heart of the great ocean
Sends a thrilling pulse through me."*

Conversation. — The theme fascinates Longfellow, — see pp. 156, 256: is it a memory of boyhood days in Portland? Notice the building of the poem itself, — three poems in one. Compare Schiller's "Song of the Bell," and *his* three in one. "Longfellow not a poet of Nature," unless, perhaps, "justly called by eminence our poet of the Sea:" is Mr. Stedman right in these two judgments? For other poems of the Sea, see

	PAGE		PAGE
Sea-Weed	86	Elegiac	398
Chrysaor	126	Tide Rises, Tide Falls	400
Secret of the Sea	126	Becalmed	402
Twilight	127	City and Sea	407
Lighthouse	128	Elegiac Verse, I., VI. . . .	409
Fire of Drift-Wood	129	Wreck of the Hesperus	27
Palingenesis	317	Sir Humphrey Gilbert	127
Bells of Lynn	320	Phantom Ship	212
Milton	365	Discoverer of North Cape . . .	222
Sound of the Sea	366	Ballad of Carmilhan	280
Summer Day by the Sea	366	Ballad of French Fleet	376
Tides	367	Golden Legend	166-8
Dedication to Ultima Thule . .	394	John Endicott	20

On the other hand, there are few mountain-glimpses : can you find any except on pp. 8, 115, 119, 348, 405, 464 ; G. L., 30, 157 ; Hyperion, 201, 261 ? For the origin of Wreck of the Hesperus, see Life, 197. For Sir Humphrey Gilbert, see Bancroft's "United States," vol. i. 66-9. If, as is said, Longfellow and Bayard Taylor agreed in liking Chrysaor best of the shorter poems, can you agree with them ?

(2.) **The Hanging of the Crane** (p. 352).

*"Of love, that says not mine and thine,
But ours, for ours is thine and mine."*

Conversation. — "Pendre la crémaillère" is the French for "house-warming." The dearest picture of these six ? For other poems of Home, see p. 10, above. Is not Longfellow, by eminence, our poet of the Home, also ? What does he lack to be *the* poet of home-life ? With the serial structure of this poem compare his Rain in Summer, p. 81 ; Sand of the Desert, p. 130 ; Rope-walk, p. 220 ; the close of Matthew Arnold's "Strayed Reveller ;" and Bryant, with whom it was a favorite form. \$4000 said to have been paid Longfellow for this poem : see Life, 236, 106. It is a good poem to be presented in tableaux.

(3.) Kéramos (p. 368).

*" Vases and urns and bas-reliefs,
Memorials of forgotten griefs."*

*" The tiles that in our nurseries
Filled us with wonder and delight,
Or haunted us in dreams at night."*

Conversation. — See Life, 110–12. A *keramical* hour, or evening, might be planned, each one bringing what pottery he can to illustrate the poem, and three or four persons reading short papers on the art; tell about Palissy and Della Robbia, the story of your "nursery tiles" (see p. 82), and of "that solitary man," etc. Read Keats's "Ode on a Grecian Urn;" and with the potter's song compare Robert Browning's "Rabbi Ben Ezra" (last ten verses), and the pot-talk of old Omar Khayyam; Longfellow's own Drinking Song, p. 89; and read, as somewhat akin to all this, his fiery Casting of the Statue, p. 459. Talk over the lines, "Art is the child of Nature," to see how far they apply to the several arts. The "Longfellow Jug," commemorating the Poet and this poem, is sold by Richard Briggs, 287 Washington St., Boston; price, including expressage to any place, \$5.00. See its description in "Literary World," Feb. 26, 1881, p. 86. This poem a fine one to illustrate, scene by scene, with photographs.

VII.
GOD.

(1.) The Presence in Nature.

*"Into the blithe and breathing air,
Into the solemn wood,
Solemn and silent everywhere!
Nature with folded hands seemed there,
Kneeling at her evening prayer!
Like one in prayer I stood."*

	PAGE		PAGE
PRELUDE TO VOICES	1	WANDERER'S NIGHT-SONGS . . .	340
HYMN TO NIGHT	2	MASQUE OF PANDORA . . .	348-9
FLOWERS	4	ST. JOHN'S, CAMBRIDGE . . .	384
SPIRIT OF POETRY	9	OLD ST. DAVID'S	398
L'ENVOI	25	MY CATHEDRAL	400
"WHILE EVANGELINE" . . .	114	NIGHT	401
DAY OF SUNSHINE	227	"THE NIGHT" . . . G. L. 43,	168
WAYSIDE INN, PRELUDE III. .	292		

(2.) The Eternal Goodness in History and Life.

*"Love is the root of creation ; God's essence ; worlds without number
Lie in his bosom like children."*

*"It is Lucifer,
The son of mystery ;
And since God suffers him to be,
He, too, is God's minister,
And labors for some good
By us not understood !"*

*"Time has laid his hand
Upon my heart, gently, not smiting it,
But as a harper lays his open palm
Upon his harp, to deaden its vibrations."*

	PAGE		PAGE
CHILDREN OF LORD'S SUPPER	32-3	SHADOW	367
RAINY DAY	37	NATURE	380
"GOD IS JUST"	100	KÉRAMOS (Potter's Song) . .	368
"THE CREATOR"	143	"THIS LIFE OF OURS"	
TWO ANGELS	215	D. T. 22 ; G. L. 109-10, 124	
NUN OF NIDAROS	262	RETRIBUTION . . . 94, 346, 351, 399 ;	
CHRISTMAS BELLS	319	G. L. 66, 79, 182, 197-200	
PALINGENESIS	317	ABBOT JOACHIM . . . D. T. 155-9	
TO-MORROW	321	ST. JOHN . . . N. E. T. 183-6	

(3.) The Over-Soul within the Soul.

*"As the flowing of the ocean fills
Each creek and branch thereof, and then retires,
Leaving behind a sweet and wholesome savor;
So doth the virtue and the life of God
Flow evermore into the hearts of those
Whom he hath made partakers of his nature."*

	PAGE		PAGE
CHILDREN OF LORD'S SUPPER	29-35	SOUND OF SEA	366
EVANGELINE (compass-flower)	118	THREE SILENCES	382
HIAWATHA ("Ye whose") . .	142	"COUNT HUGO ONCE" . G. L.	127
SANDALPHON	225	"THIS HAPPENED" . G. L.	147-8
GIOTTO'S TOWER	321	"AS THE FLOWING" . N. E. T.	20-1
DIVINA COMMEDIA, I.	322	"ON THE FIRST DAY" . N. E. T.	50
SANTA TERESA'S BOOK-MARK .	340		

Conversation. — Has Longfellow a deep sense of the mystery of Nature? or any sense of it as Fate? Does it seem to put many questions to him? History and literature are full of poems for him, — but does *Science* sing "rhymes of the universe" to him, as to Tennyson and Emerson? (See Kavanagh, ch. 4, for a poet's mathematics! Yet see *Poems*, 415, 456, etc., and recall his friendship with Agassiz, 224.) Does Science deepen Poetry and Religion, and is the best of both to come? or does Science quench them both?

Has Longfellow given us any good hymns? What makes a real hymn? The better poem, the worse hymn, — is that true by necessity? Why true so generally, then? Can you turn, in his poems, to many passages of trust and worship? To any of questioning and doubt? Does he often name the name "God"? Yet can we call him other than a "religious" poet? Wherein, then, does his religiousness show itself? Compare with Whittier: how is it that one has furnished so many songs

and almost no hymns, and the other so many hymns and almost no songs? Do you know the "real" hymns by the Poet's brother, Samuel Longfellow? (p. 135.)

Can you make out from the poems the Poet's "church"? (Life, 162-3, 258.) For his church-going, see Poems, 78, 384, 398, 400. For his "minister," see Kavanagh, ch. 18, 19. What of that faith in Lucifer, G. L., 200? Is not Longfellow, "by eminence" again, our poet of the Night? Add to those named above his other poems about its calm, its voices, its stars, and see how noble a group they make, — to match those of the Sea, p. 31, above.

VIII.

MAN.

(1.) Character, — its Making.

*"Act, — act in the living present!
Heart within, and God o'erhead!"*

*"Know how sublime a thing it is
To suffer and be strong."*

"But wanting still the glory of the spire."

	PAGE		PAGE
PSALM OF LIFE	2	TWO RIVERS	383
LIGHT OF STARS	3	SIFTING OF PETER	399
EXCELSIOR	40	WINDMILL	400
BUILDERS	130	SUNDOWN	407
LADDER OF ST. AUGUSTINE . .	212	LOSS AND GAIN	413
GOBLET OF LIFE	39	FORGIVENESS	33, 104; G. L. 128
MAIDENHOOD	39	TEMPTATION RESISTED	
BUILDING OF THE SHIP ("He knew")	125	342-4; D. T. 13, 76, 117	
HIAWATHA (V.)	151	TEMPTATION YIELDED TO	
SOMETHING LEFT UNDONE . .	227	344-50; G. L. 20-4, 61-8	
KING ROBERT OF SICILY . .	243	PENITENCE	
WIND OVER CHIMNEY	320	D. T. 42, 136; G. L. 60, 127-8	
GIOTTO'S TOWER	321	RETRIBUTION. — See above, under "Eternal Goodness."	

Conversation. — What made the young poet's first cluster of poems become such "household words"? The most stirring verse to *you* in each of the first five poems? (For the origin, etc., of the first three, see *Life*, 181-2, 64.) Is the Psalm of *Life* merely "a clever marshaling and burnishing of commonplaces"? Compare with it *Hyperion*, 24-30, 85, 379-81, and the closing chapter of *Kavanagh*. Longfellow's own explanation of *Excelsior*, in *Life*, 202: do the lines retain their popularity? For *Maidenhood*, see *Life*, 224. Is the last verse of *Wind over Chimney* true for most workers? Giotto's *Tower*, — is not the want of reverence often a mere want of poetry? The element of imagination in reverence. Sifting of *Peter*, — which verse repeats a favorite emphasis of Longfellow?

(2.) Heroes and Saints.

*"Whene'er a noble deed is wrought,
Whene'er is spoken a noble thought,
Our hearts, in glad surprise,
To higher levels rise."*

	PAGE		PAGE
COPLAS DE MANRIQUE . . .	14-16	BELISARIUS	362
TO W. E. CHANNING	41	PALISSY (in KLRAMOS) . . .	369
GOOD PART	42	POETS	381
EVANGELINE	104, 108, 118	MICHAEL ANGELO	415-67
SANTA FILOMENA	222	LUTHER . . . N. E. T. IX.-XVI.	
LEGEND BEAUTIFUL	286	PROPHETS	D. T. 1-4
DIVINA COMMEDIA (I.-VI.) . .	322	"THE BLESSED MARY" . G. L.	164
JUDAS MACCAB'S (II., III.)	326-32	ELSIE in G. L.	
PROMETHEUS	211, 343	EDITH AND THE COREYS in	
CHARLES SUMNER	358	N. E. T.	

Conversation. — The difference between the "hero" and the "saint"? With the *Coplas de Manrique* compare Wordsworth's "Happy Warrior." The noblest of the Dante sonnets? "The divine Dante with which I

begin every morning!" writes Longfellow. "I write a few lines every day before breakfast. It is the first thing I do, — the morning prayer, the keynote of the day." A statue of Dante stands upon a book-case in the study, and a bit of wood from Dante's casket is treasured in a little shrine. The fascination of the Sonnet: why is a *good* sonnet apt to be *very* good? (See Norman's article in the "Living Age," No. 2015, p. 302.) The Michael Angelo, a noble poem for a history class to study, — using with it Grimm's "Life of Michael Angelo," Symonds's "Renaissance," etc., and illustrating with photographs.

Now, with all these poems of Man in thought, what should you say were Longfellow's chief *life* emphases? The reason why most people like sermons in song? Are such sermons usually good poems? What does the maxim "Art for art's sake" mean, — and amount to? Does a moral purpose help, or hinder, art? Can that be noble art which has no moral effect? Does Longfellow too often tag a moral to his song? Is the effect of his poetry, on the whole, active or passive, — does it stir you, or rest you, — teach duty, or beauty, — give strength, or serenity, — help, or pleasure?

(3.) The Christ.

*"And evermore beside him on his way
The unseen Christ shall move."*

	PAGE		PAGE
THE BIRTH . . .	378; G. L. 89-101	THE CRUCIFIED . . .	D. T. 114-141
SCHOOL-DAYS. D. T.	108; G. L. 102-8	THE RISEN	
"THE GOOD MASTER" D. T.	9-113	D. T. 141-8; G. L.	79-83
THE SPIRITUAL CHRIST .	{ 33, 35, 135; D. T. 156; N. E. T. 185, 104,		
	{ 399; G. L. 48, 56, 109, 286; G. L. 38		

Conversation. — Does the Gospel story gain or lose color by the dramatizing? *e. g.*, compare pp. 82–5 with Luke xviii. 9–30. Notice the almost untouched figure of Jesus against the altered background. Of the brightened figures in that background, which is drawn the best, — Mary Magdalene, 42; Manahem, 51; Bartimeus, 66; Mary and Martha, 85; Gamaliel, 107; Barabbas, 129? Do you accept the explanation of the Temptation, 13; and of Judas, 136? Is any light cast on Nicodemus, 62; Pilate, 127; the Cross, 138? With pp. 92–9 compare Helen of Tyre, 397. On the whole, are you glad Longfellow wrote the Divine Tragedy? (See Life, 103, 151.) What should you take to be Longfellow's own thought of Jesus? And, once more, what is his thought in the series called "Christus"? The relation of the actual, the historic, and the spiritual Christ to each other?

(4.) The Immortal Life.

*"Only a step into the outer air
Out of a tent already luminous
With light that shines through its transparent walls!"*

	PAGE		PAGE
REAPER AND FLOWERS	3	AZRAEL	293
FOOTSTEPS OF ANGELS	4	MOTHER'S GHOST	312
SONG OF THE SILENT LAND . .	24	CHARLES SUMNER	358
CHILDREN OF LORD'S SUPPER .	34	THREE FRIENDS OF MINE . .	364
GOD'S-ACRE	37	VITTORIA COLONNA	374
EVANGELINE	119, 120	DELIA	380
RESIGNATION	129	NATURE	380
OPEN WINDOW	132	BAYARD TAYLOR	394
SUSPIRIA	135	CHAMBER OVER THE GATE . .	395
HIAWATHA (XV., XIX., XX.)		AUF WIEDERSEHEN	405
	174, 183, 185	VICTOR AND VANQUISHED . .	414
WARDEN OF THE CINQUE PORTS	213	MICHAEL ANGELO	447, 450, 466–7
HAUNTED HOUSES	214	GOLDEN LEGEND	
TWO ANGELS	215		51, 71, 121, 150–4, 166, 183
HAUNTED CHAMBER	228	NEW ENGLAND TRAGEDIES	107–12
LEGEND OF RABBI BEN LEVI .	242		

Conversation. — Which poem here touches and helps us most? Does Longfellow in any poem hint the *ground* of this perfect faith? (See *Hyperion*, Bk. II., ch. 6; also, Bk. IV., ch. 5 and 8.) The secret of fear, and of fearlessness, before Death: see the Prince and Elsie in *G. L.* (*e. g.*, p. 180). Compare Longfellow and Whittier as poets of this trust; and with Victor and Vanquished read Browning's "Prospice." *Suspiria* and part of *Hiawatha*, XV., were read at the Poet's funeral, — and the snow-flakes began to fall (227).

IX.

BROTHERHOOD.

(1.) With the Lowly and Oppressed.

"The friend of every friendless beast."

	PAGE		PAGE
POEMS ON SLAVERY	41-44	WALTER VON DER VOGELWEID	88
JEWISH CEMETERY	216	STATUE OVER CATHEDRAL DOOR	93
TORQUEMADA	264	EMPEROR'S BIRD'S-NEST . . .	215
ROPEWALK (verse 8)	220	BIRDS OF KILLINGWORTH . . .	268
CHALLENGE	229	BELL OF ATRI	273
KING ROBERT OF SICILY . . .	243	INTERLUDE, AFTER ATRI . . .	275
LEGEND BEAUTIFUL	286	WAYSIDE INN, PRELUDE III. . .	292
REVENGE OF RAIN-IN-THE-FACE	375	SERMON OF ST. FRANCIS . . .	362

(2.) Peace on Earth.

*"A voice, a chime,
A chant sublime
Of peace on earth, good will to men!"*

	PAGE		PAGE
ARSENAL	78	PEACE-PIPE	142
OCCULTATION OF ORION . . .	84	NUN OF NIDAROS	262
TEGNÉR'S DRAPA	133	CHRISTMAS BELLS	319

(3.) The Universal Church.

*"The simple thought
By the Great Master taught,*

*And that remaineth still :
Not he that repeateth the name,
But he that doeth the will !”*

	PAGE		PAGE
HIAWATHA (“Ye whose”)	142	ABBOT JOACHIM . . .	D. T. 157-9
WAYSIDE INN (The “The- ologian”)	234, 263	PROLOGUE	N. E. T. 8
BELLS OF SAN BLAS	411	ST. JOHN	N. E. T. 183-6

Conversation. — Has he forgotten any class of sufferers? See the collection of his poems and prose-extracts called “Seven Voices of Sympathy;” and for anecdotes of his kindness, see Life, 152, 157-62, 223, 242. But says Stedman, in the “Century” article (Oct. 1883, pp. 929, 930, 940), “Neither war nor grief ever too much disturbed the artist-soul. Tragedy went no deeper with him than its pathos: it was another element of the beautiful:” are these words true, or harsh? (See Hyperion, 306.) How does imagination increase sympathy; — and how lessen it? Are selfish persons, as a rule, unimaginative? Are poets, artists, musicians, as a rule, unselfish and heroic? Why, — or why not? Was Longfellow ever the soldier of a cause? Is that to the credit, or the discredit, of his nature and his culture? Are rounded men often such soldiers? In whose behalf did he come his nearest to being one? “That birds have souls,” can you concede? (p. 292.) Ought the Bells of San Blas to be included above? Notice, again, its last lines, — the prophecy with which our Poet closes his work. Compare Whittier and Lowell as his fellow-poets of the “Universal Church.”

Now, can you sum up our Poet’s “creed”? and put each article of it in his own words? “Too broadly human to suit the specialized tastes of the sects.” (O. W. Holmes.) *Can* a poet in our day be a dogmatist?

X.

THE POET.

HIS INSPIRATION AND HIS MINISTRY.

*"For voices pursue him by day,
And haunt him by night,
And he listens, and needs must obey,
When the Angel says: 'Write.'"*

	PAGE		PAGE
PRELUDE TO VOICES OF NIGHT	1	HIAWATHA	141, 154, 174
FLOWERS	4	PROMETHEUS	211
SPIRIT OF POETRY	9	DAYLIGHT AND MOONLIGHT	216
SPANISH STUDENT ("Visions")	52	SNOWFLAKES	227
CARILLON	76	FATA MORGANA	228
RAIN IN SUMMER	81	VOX POPULI	229
SEAWEED	86	EPIMETHEUS	231
DAY IS DONE	87	WIND OVER CHIMNEY	320
WALTER VON DER VOGELWEID		TIDES	367
88; G. L. 76-7, 142		DESCENT OF MUSES	381
ARROW AND SONG	90	POETS	381
CURFEW	94	MOODS	384
SEASIDE AND FIRESIDE, DED'N	121	BROKEN OAR	385
BIRDS OF PASSAGE	131, 313	JUGURTHA	396
GASPAR BECERRA	132	POET AND HIS SONGS	401
PEGASUS IN POUND	133	BECALMED	402
SINGERS	134	POSSIBILITIES	414

(1.) Longfellow as Poet Laureate.

"A sweetness as of home-made bread."

Conversation. — Whence comes the Poet's inspiration, according to Longfellow? How often he tries to tell us! And what is his ideal of the "ministry of song"? Compare his answers with those of other poets: do they all feel the mission, and the mystery about themselves? Bryant, Longfellow, Emerson, Whittier, Holmes, and Lowell: among our six elder poets Longfellow was the only poet-by-profession, — was that to his profit, or to his loss, as poet? A man of no "collisions," — was that helpful? What beside poet were the other five poets?

Can Longfellow be called "original"? If so, in what sense? Howells speaks of "his exquisite intellectual refinement, which has troubled shallowness with doubts of his original power." Stedman says, "The clerkly singer fulfilled his office, which was not in the least creative. . . . His originality did not consist in word or motive," — but in *what*? Norton says, "Not by depth of thought or by original views of Nature," — but by *what*?

Can you illustrate from his poems the difference between "imagination" and "fancy"? Which the more abounds in him?

The secret of so little dramatic power, with so much success in story-telling and in *genre* pictures? Could he write a prose story?

Our Poet before Nature: did he see *it*, or *into* it, or too much *through* it to "the land of Song within"? Which *must* one do, to be poet? which, to be the greatest poet? See Prelude, p. 1; and above, pp. 19, 34.

What poems show humor? But so little! Is humor the sense of contrast? and is one's share of it inversely proportioned to his sense of harmony, — does sympathy with the beautiful by so much exclude the grotesque? "A certain beautiful gayety, which is to humor what bouquet is to the body of wine." (Howells.)

Some happy absences: is there anything morbid in his poetry, any satire, any egotism, any appeal for sympathy with himself, any straining for effect, anything in poor taste, — to spoil this "sweetness as of home-made bread"? "To some it seemed shallow because it was translucent." But *is* it shallow, or not? What verses, if any, are obscure to you? Read J. Vila Blake's two fine sonnets about Longfellow, in *Life*, 330.

Note the variety of his work, both as to theme and form. Is its quality equal, or "very unequal"? After his first deepening (see *Prelude to Voices of Night*, p. 1), did his quality change, or remain essentially the same, between youth and age? Does his power grow up to the end? In what class of poems do you think his thought at the loftiest, and his art at the noblest? In that class does any other American poet equal him?

Is he an "artist" in his work? "Like Cellini in gems and metals, he was a worker in words." (C. A. Bartol.) "A craftsman of unerring taste, who always gave us of his best. . . . A lyrical artist, whose taste outranked his inspiration." (E. C. Stedman.) Can you detect the "work" in the poems? Do you think they came to him, and from him, swiftly, or slowly? (See *Life*, 107, 112, 151-2, 181-2, 191-2, 198.) His sense of the music of words as tested by the number of his poems set to music: and of what else is this a hint? (See *Life*, 185-7.)

Does "criticism" mean flaw-finding, or appreciation? Allston's rule of art criticism: "Never judge a work of art by its defects." Listen to the Wayside Inn circle (the Interludes, etc.) as a company of friendly critics; and for Longfellow's own method of illuminating the meaning of an author, see the Notes to his translation of Dante. Can *you* criticise, and at the same time admire? Has your criticism in this study of Longfellow's poems tended to make you find, or lose, the poetry in them? Is he more, or less, to you than before the study? "Recognize the instinct that defined his range, and value the range at its worth." (Stedman.) And now let us try to be true critics, thoughtful, grateful, humble, but frank, in answering these questions: —

(1.) To which of his three kinds of "Singers" (p. 134) does Longfellow himself belong?

(2.) Is he right, — "No best in kind"?

(3.) What does he lack as poet?

(4.) Wherein to you lie his power and charm as poet? Is there not one poem of his own that answers well the question for us?

(5.) In what order would you at present rank our six elder poets of America?

(2.) As Poet Welcome.

*"Therefore I hope, as no unwelcome guest,
At your warm fireside, when the lamps are lighted,
To have my place reserved among the rest,
Nor stand as one unsought and uninvited."*

Longfellow with his reader-friends: read again his Dedication to Seaside and Fireside, p. 121. Why is our feeling towards a poet — towards *one's own* poet — so unlike that felt for any other author? (See Howells in "North American Review," civ. 540.) Where ought Longfellow to be read, — out-doors, or by the fireside? when alone, or when with others? Is he a man's poet, or a woman's poet? Which of his poems is the woman's favorite? and which the boy's favorite? Is he a poet's poet? In what sense is he "the poet of the commonplace"? and "the poet of the middle-classes"? Do these two phrases come to the same thing?

Why has he been so little criticised as yet in America? Is the estimate of him changing, — is he now beginning to seem "elementary"? or is there "a tendency to class him with the poets of mediocrity"? and is there really "much that has little or no permanent value"?

What is the secret of his far-reaching popularity with so many ages, classes, nations? (See Life, 357-60, or

“Literary World,” Feb. 26, 1881, for a long list of translations from his works, — even into Polish, Hebrew, Chinese!) “The music he wrote is all lying, unwritten, in *us*.” (J. D. Long. See Life, 136–45, for what Gov. Long and Dr. Bartol say of him. Also Hyperion, 237–8.) “Such a funeral procession as attended him in thought to his resting-place has never joined the train of mourners that followed the hearse of a poet.” (O. W. Holmes.) “A master whose greatness has tended to the goodness and happiness of men in so potent and fine a degree that he has not only made the world wiser and pleasanter, but has not added a word’s weight to the bitterness and evil of any soul in it.” (W. D. Howells.)

(3.) As Poet Familiar.

*“And the song, from beginning to end,
I found again in the heart of a friend.”*

*“Till the familiar lines
Are footpaths for the thought of Italy!”*

Now to compare impressions, each one bringing his copy of the Poems, and, if possible, written answers to the following questions: —

(1.) Which seems to you Longfellow’s best long poem? his best drama? his six best sonnets? and outside of the sonnets, his six best short poems? Which poems seem to you his most passionate, most intense in feeling? and which the most subtle in thought?

(2.) Six passages or metaphors whose beauty most haunts you? How many of the lines selected for mottoes can you trace to their homes in the poems? Suggest better mottoes all through, submitting them to the class.

(3.) Name twelve “household words,” — daily “footpaths” for our thought.

(4.) And can you name your fifty poems, — those which you would edit as the Longfellow that will live? those to which Holmes's word applies, "Nothing lasts like a coin and a lyric"?

The Conundrums. — A pleasant half-hour at the end of each meeting might be spent over historic and literary allusions that have a story in them, — such allusions as abound, for instance, in the Wayside Inn and Morituri Salutamus. Or note these on the way, and now and then sift and deal them out by lot for explanation at a Conundrum meeting, — the class following, book in hand, and each one throwing light. But through all the study take care not to lose the poem itself in this mere wayside work.

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